

VISUAL ART CATALOG CLAUDE PAQUET

- **THE POLYCHROMY OF CULTURES (visual art)**

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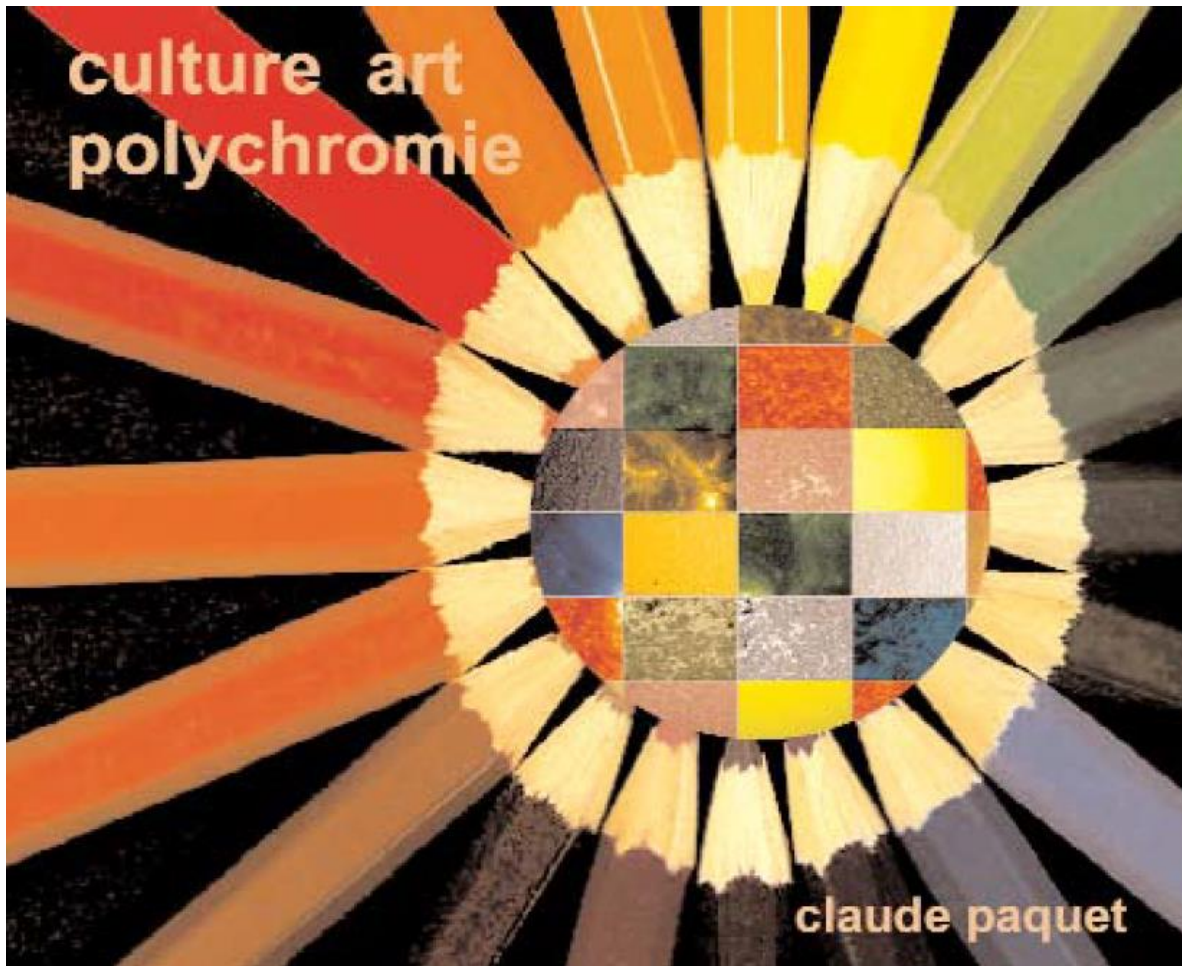
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<https://ia804602.us.archive.org/7/items/PolychromyArt03/Polychromie03.pdf>



THE COLORS OF CULTURE.

We owe our existence to our perception of colors. It belongs integral to the functions set in motion by evolution to guarantee our survival. Our field of vision is between 400-800 nanometers from millions of years, since the era of our Australopithecine ancestors arboreal. Why do we see the colors specific to this field? In effect some animals see infrared, beyond 800 nanometers, others ultraviolet, below 400, not us. The insects, mainly butterflies, recognize a wide range of colors while nocturnal animals including a large proportion of mammals and diurnal herbivores distinguish a restricted range. Only primates and hominids are exceptions, they are frugivorous and, like butterflies, must perceive a wider range of colors and shapes that correspond to the fruits they need to eat to live and to those they must reject because they are dangerous or toxic to their health.



We so let's perceive colors and shapes according to our strategy exploitation of natural resources that ensures our survival. Moreover, we "color" the other animals and plants of creation according to their usefulness or not, their dangerousness or not, not to mention the use of bright adornments between animals of the same species for the purpose of reproduction. The colors perceived by hominids have a meaning crucial for their own existence: we perceive intensities luminous that we organize into useful signs for our survival.

The colors are manifested through our organs of perception designed in according to the needs of evolution. In all animals, the spectrum visible ranges from blue to red. The chlorophyll that we see green, absorbs blue and red radiation. This means that the photosynthesis at the base of all life on earth is located in a window that corresponds exactly to that of the visual possibilities of the animals. The color is essentially organized light that is perceptible only by organized beings. For the purposes of our study, we will call this period corresponding to the evolution of frugivorous Australopithecus, the era of the Rainbow.

- **GRAPHIC INTUITIONS**

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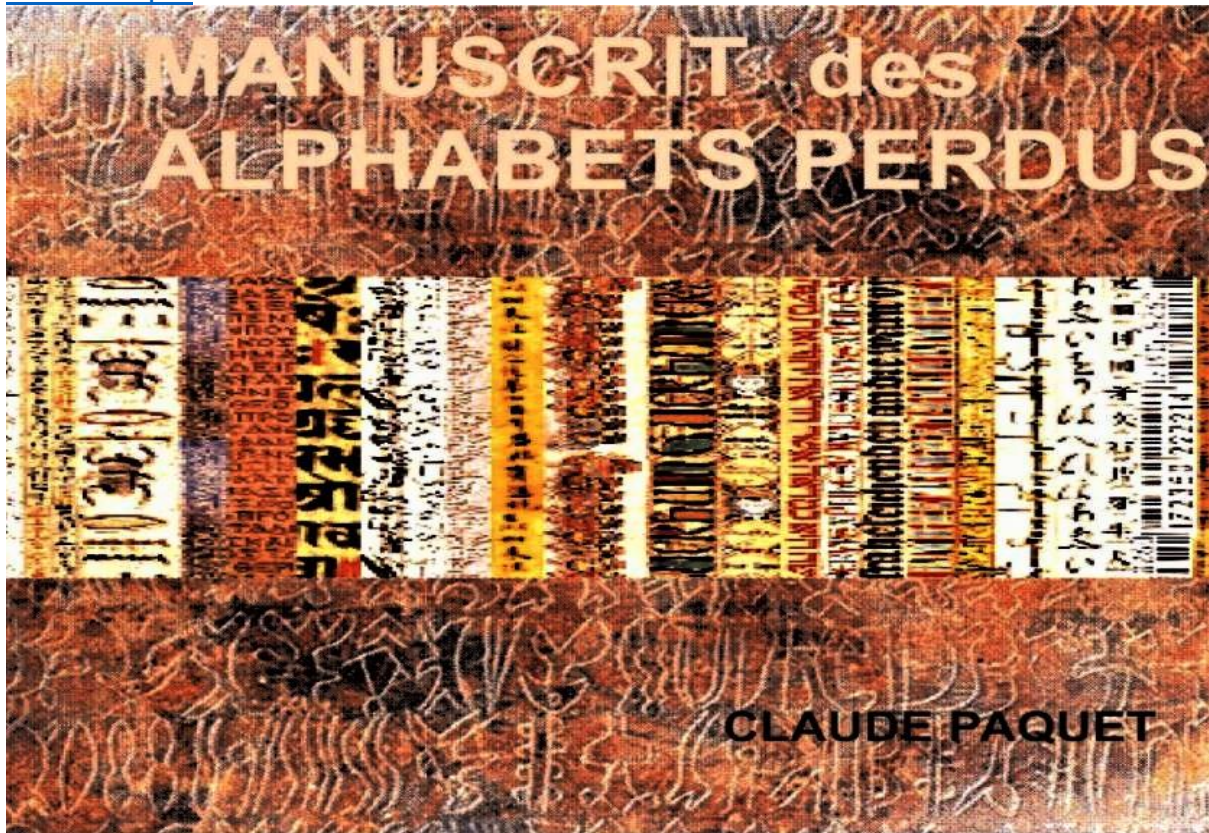


That we do not go a single day without drawing a line, said Apelle and this since our youngest age. He meant by this: the line is the drawing, it is also the calligraphy which takes on the meaning of graphic transcription of the visual experience. Let's remember our first childhood graffiti! First of all, there was a creative impulse: a stroke, a line, an attempt to represent / understand the world, the environment, the flora and fauna, in short, to make intuition in general visible. These are our personalized primitive arts, a kind of "selfy" in drawing. Let's never forget that before learning to write, we were all artists.



- **MANUSCRIPT OF LOST ALPHABETHS**

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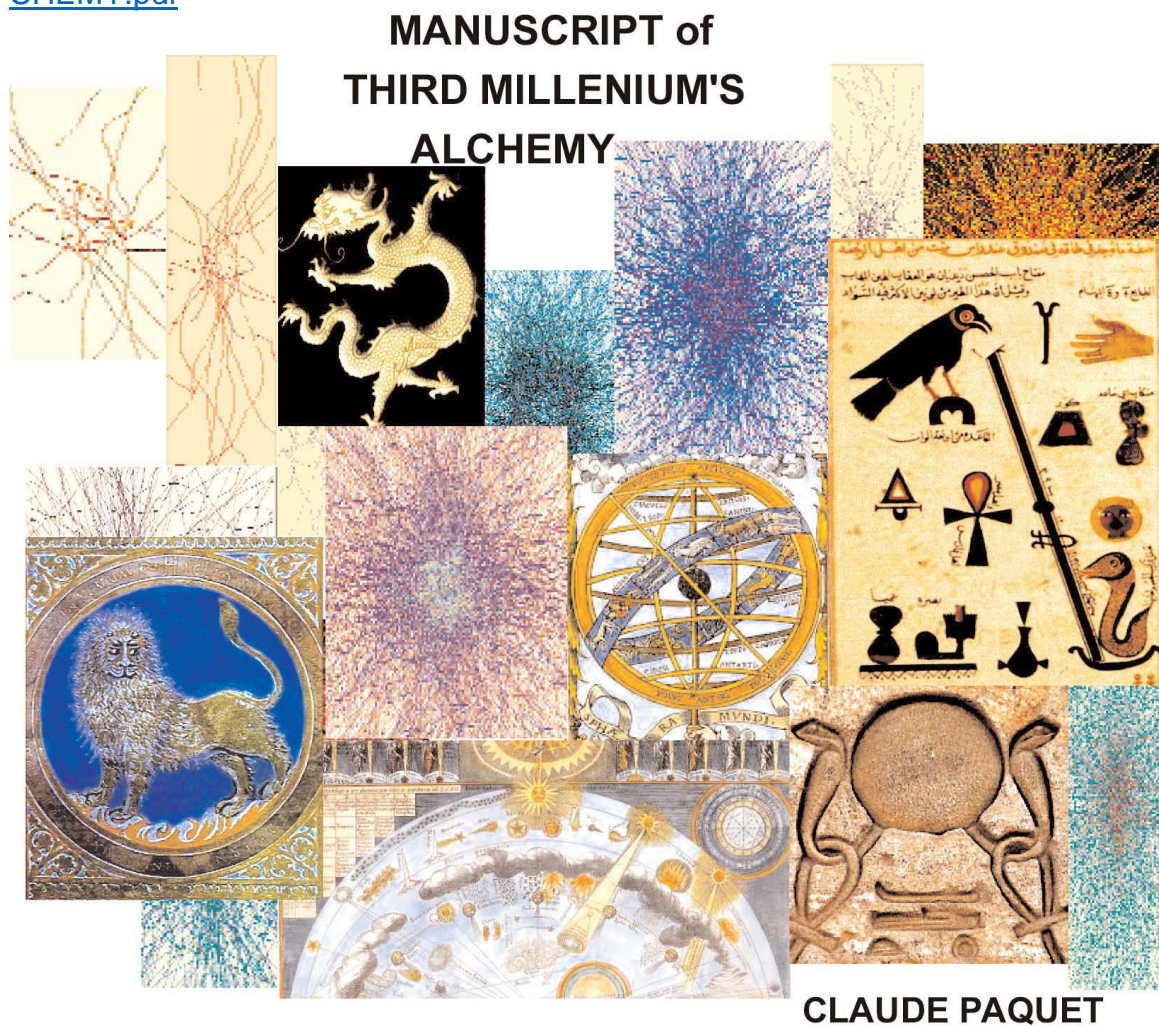


Let's never forget that writing, taking its first steps in Mesopotamia, China, North and South America, and Egypt simultaneously, was preceded by a long journey in which the man switched from oral to pictograms, hieroglyphs and ideograms. First of all, there was a creative impulse: a line, a line, an attempt to represent / understand the world, the environment, flora and fauna, in short to make visible speech and thought in general. This first system of archaic communication developed for several millennia before giving way to the cuneiform alphabet in Mesopotamia, hieroglyphic alphabet in Egypt and America and the Chinese, Japanese ideographic system. In the Middle East, Semitic languages such as Phoenician and Aramaic and Sumerian Akkadian will mutate into a phonetic alphabet accessible to all. Henceforth, two systems of communication will rub shoulders and evolve in parallel: the oral associated with the dream world of myths and tales and the more pragmatic writing creates for the needs of sustainable transmission of culture since the words fly away while the writings remain. Over the centuries, these phonetic alphabets have evolved into four major families of writing: the Greek source, at the origin of the main European alphabets, the Arab network, the Indian family and finally the Asian sector. All these alphabets spread to the rhythm of wars and conquests. Thus the Maya, Aztec and Inca glyphs were overthrown by the European Conquistadors alphabet; European alphabet that also conquers Africa. Arabic writing is also

developing thanks to Muslim conquests. This linguistic imperialism, which represents barely one-third of the languages spoken, has provoked a veritable hecatomb of alphabets now forgotten or lost. Recall to our memory these fallen alphabets as a warning signal against the threat of the uniformity of our systems of thought, themselves exposed to the alienation of the dominant writings with a hegemonic tendency.

- **MANUSCRIPT of THIRD MILLENIUM'S ALCHEMY**

<https://ia600906.us.archive.org/0/items/ManuscriptOfThirdMilleniumsAlchemy/ALCHEMY.pdf>



Tradition has it that the word "alchemy" comes from the Egyptian term "Khme" designating the "black earth" of Egypt, but the knowledge of the alchemists originated in Mesopotamian alchemy. For the Greeks and the Egyptians, alchemy would have been taught to men by the god Hermes "Trismegistus". In general, alchemy touches the understanding of the first things and their generation, which brings it closer, if not by methods, at least by the aspiration, of certain applications of modern chemistry. Moreover, alchemy is always intimately

associated with ideological, philosophical, metaphysical and occult considerations. Alchemical transmutation thus also represents a spiritual awakening. Then flourished the intermediate sciences, if it is permissible to speak thus: astrology, alchemy, the old medicine of the virtues of stones and talismans, sciences which seem to us today chimerical and charlatanesque. Their appearance, however, marked an immense progress on a certain day and marks an epoch in the history of the human spirit. The close connection that exists between the intellectual power and the material power of man is found everywhere in history: it is the secret feeling of this connection which makes understand the dreams of the past about the omnipotence of the world. science of today. Chemistry was born yesterday: it was a hundred years ago that it took the form of a modern science. Now, strange circumstance! The opinions to which scholars tend to return today to the constitution of matter are not without some analogy with the profound views of the first alchemists. This is what this essay in visual art seeks to demonstrate, bringing together the conceptions of the past with the systems and theories of modern science.

- **MANUSCRIPT OCCIDORIENT**

<https://ia801903.us.archive.org/22/items/ManuscritOccidorient01/ManuscritOccidorient01.pdf>



The earth is my country, the mankind is my family (Gibran) This book reflect the unity of humanity using collage with manuscript from Orient and Occident.

This cosmopolitan desire to reunite peoples with the earth is the basis of our survival. Without solidarity among men, we would not exist. This search for unity is everywhere. Phonetics teaches us, firstly, that languages use different words (the signifier) to designate the same thing (the signified). But even more, taking inspiration from the atomistic theory, phonology first brought to linguistics the vision of a phonetic atomism called the phoneme. As for living things, phonology has shown, secondly, that all languages use the same elementary phonemes, phonetic atoms of the same exacting laws. So different as they are, all languages: French, English, German, Italian, Spanish, Hungarian, Russian, Japanese, Chinese, Swahili, etc., drink from a single phonetic source and then diversify through relationships. Syntactics which together constitute the grammar of each of them with its vocabulary, spelling, declensions, conjugations and rules of agreement. This is the case with writing, from the Paleolithic pictograph to the digital textbook, through the syllabic alphabet Inuit and Native American, Russian Cyrillic writing, Chinese calligraphy, Japanese, Arabic, Sumerian, Phoenician, Hebrew writing. from Latin and Greek to modern writings such as Spanish, German, Italian, French and English. Occidorient Manuscript celebrates this desire for cosmopolitan union by bringing together the texts of the East to the West as a visual metaphor of our only chance of survival through solidarity among men of good will.

- **ARCHEOLOGY OF CONTEMPORARY SHAMANISM**

<https://ia801900.us.archive.org/9/items/ArchologieDuMondeMagique/ArchoMagie3.pdf>



The Westerner has forgotten which bifurcations he passed through, to establish the culture which is his at the end of an "anti-magic polemic". The anthropologist must repair this oversight. This way of approaching things submits to analysis "not only the object [the magical world], but also the Western way of approaching it". Questioning the "reality" of magic powers, it is at the same time to wonder about what is, for us, reality.

Anyone who questions the "reality of magical powers" cannot content with a denial, on the pretext that, in our culture, the anti-magic controversy settled. Ethnology and humanism are there inseparable. Ethnology is then no longer conceived as the "science of cultures other than our own", but, fundamentally, as the "science of the relationship between us and other cultures". The essence of the problem is not to evaluate magical practices in themselves as illusory or no, but to understand the dynamics of the relationships they maintain with the "expanding force" of the dominant culture. The "magism" seems indeed constitute an anti-world in relation to the historical world of reason and science which is ours; it offers itself to us as a kind of denial or a challenge to the rational foundations of Western civilization.

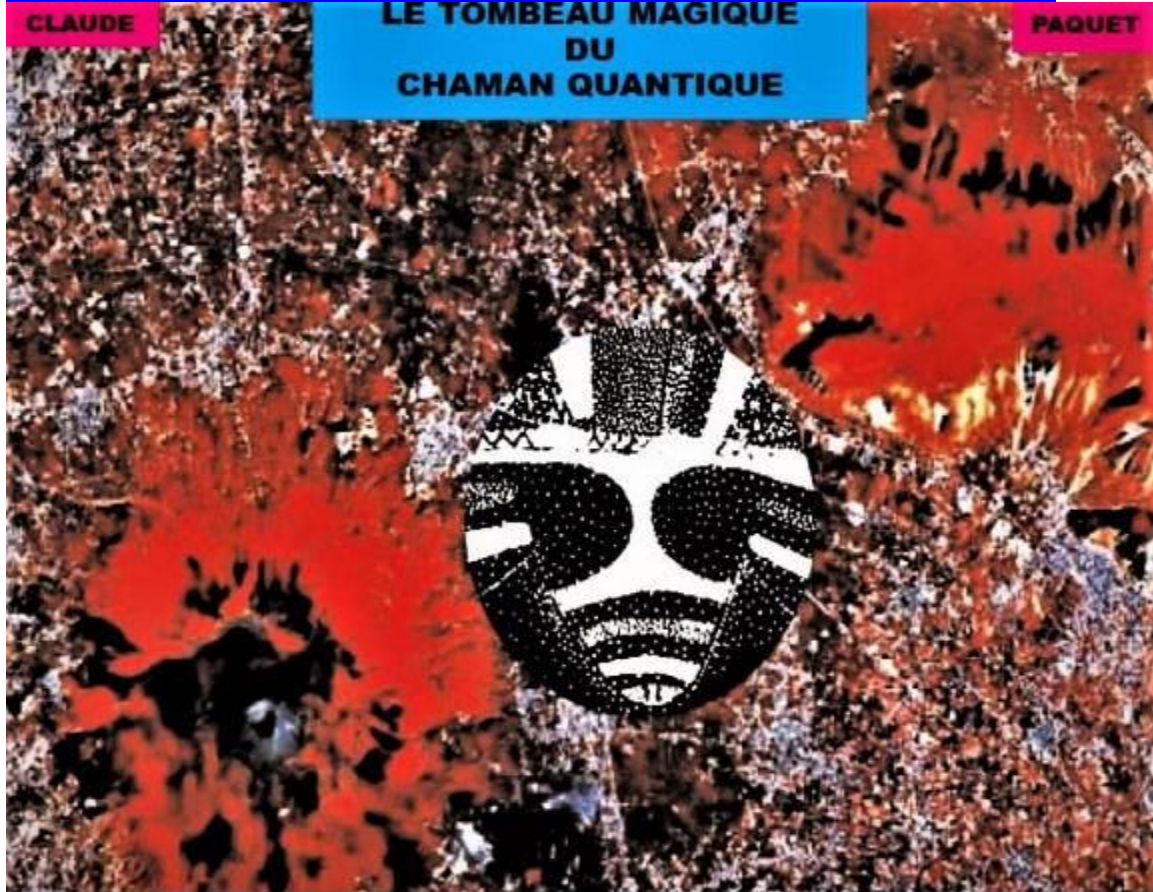
The axis mundi of the shamans of our time often adopts the pictorial form with scientific content. Because science and mathematics do really part of the "visual assets" of our society and perhaps even the more dominant. Quantum science with its quasi-mystical equations in show relief. The way the magic role acts comes mainly from of the forces it sets in motion. Where there is science there is also magic and mystery. It is certain that part of the sciences have been worked out, especially in primitive societies, by magicians. alchemist magicians, astrological magicians, medical magicians, herbalist magicians were, in Greece, as in India and elsewhere, the founders and workers astronomy, physics, chemistry, natural history and math. This treasure of ideas, amassed by magic, has long been the capital that the sciences have exploited. Magic fed science and magicians have provided scholars. Here are 5 "scientific shamans" from Modern times: GRANT WALLACE, WALTER RUSSEL, THIMOTY ELY, PAUL LAFFOLEY, CLAUDE PAQUET





- **MAGIC TOMB OF THE QUANTUM SHAMAN**

<https://ia902308.us.archive.org/1/items/magic-tomb/MAGIC%20TOMB.pdf>



Our thinking has limits, Kant said. The modern scientist, who interprets the Universe, life and of course humans as a set of complex physical, chemical and physiological mechanisms has allowed him to draw astonishing conclusions, so astonishing that they are incomprehensible. More and more, quantum logic realizes that there exist in the Universe attributes potentially observable but which have such a sum of paradigms that they are incalculable. So far there are indeed two incomplete ways of approaching the Universe: Reason and Intuition. We can even say that Intuition comes to the aid of Reason that has broken down, as if in order to “know” the Universe, our consciousness also asks us to “feel” the Universe. We then think of two systems which clash when it is not, on the contrary: the paradoxical language of Intuition versus Reason takes nothing away from knowledge. The alliance between intuition and reason subsequently led to the science of probability and the emergence of quantum equations. Except that from equations to equations, physicists have stumbled upon the inexplicable. The image of the Universe provided as much by Intuition (primordial sensation) as by Reason (primordial information) propels us into a random and symbolic world. And magic comes to the aid of reason that has broken down. So what is magic? Any attempt to explain the visible world by

unpredictable forces like quantum probabilities is magic, like attempting an intuition-based explanation of the world like cave art. Unfortunately, we have always tried to oppose reason and intuition, science and art while they are complementary from the point of view of the acquisition of knowledge. We are traversed by mysteries as neutrinos pass through matter. Both prehistoric frescoes and quantum equations are integrated into a space of magical consciousness that quantum physics rationally tries to observe and interpret without success. If the cosmos is magical then we are indeed quantum primitives.

- **VIRTUAL TOMB OF THE QUANTUM ALCHEMIST**

<https://ia802308.us.archive.org/16/items/virtual-tomb/VIRTUAL%20TOMB.pdf>



Tradition has it that the word "alchemy" comes from the Egyptian term "Khme" designating the "black earth" of Egypt, but the knowledge of the alchemists would originate in Mesopotamian alchemy. For the Greeks and Egyptians, alchemy would have been taught to men by the god Hermes "Trismegistus". In general, alchemy touches on the understanding of first things and their generation, which brings it closer, if not by methods, at least by aspiration, to certain applications of modern chemistry. In addition, alchemy is always intimately associated with

ideological, philosophical, metaphysical and occult considerations. Alchemical transmutation therefore also represents a spiritual awakening. Then the intermediate sciences flourished, if it is permitted to speak thus: astrology, alchemy, the old medicine of the virtues of stones and talismans, sciences which today seem to us chimerical and charlatan. Their appearance, however, marked an immense progress at a certain day and made an epoch in the history of the human mind. The close connection which exists between the intellectual power and the material power of man is found throughout history: it is the secret feeling of this connection which makes understand the dreams of formerly on the omnipotence of the man. science today. Chemistry was born yesterday: barely a hundred years ago it took the form of a modern science. Where there is science there is also magic and mystery. It is certain that part of the sciences were developed, especially in primitive societies, by magicians. Alchemical magicians, astrologer magicians, medical magicians were, in Greece, as in India, America and elsewhere, the founders and workers of astronomy, physics, chemistry, history natural and mathematics. This treasure trove of ideas, amassed by magic, has long been the intellectual capital that the sciences have exploited. Magic nourished science and magicians, shamans and alchemists provided scholars. Now, a strange circumstance! The opinions to which scientists tend to return today on the constitution of matter are not without some analogy with the profound views of the first alchemists. This is what this visual art essay seeks to demonstrate, bringing together the conceptions of the past with the systems and theories of modern science. We are still living in turmoil in the great pot of the Universe.

- **PRIMORDIAL SYMMETRY**

<https://ia801303.us.archive.org/9/items/SYMETRIE/SYM%C3%89TRIE.pdf>



In 1904, the great mathematician Ernst Zermelo formulated a theorem considered the crowning achievement of modern mathematics and of all set theory:

"Any set can be well ordered"

"What Zermelo demonstrated is that any set whatever it is has a relation of choice allowing the totality of the elements of the set to be well ordered. This is a result of great significance, because it applies to all sets...and therefore to the set of all possibilities, that is to say to Being as well as the Universe". (Charon, *The lights of the invisible*, Edition Albin Michel, Paris, 1985, p.122-123)

Before the big bang there is a force of colossal power, unlimited without beginning or end, of incredible perfection, whose nature is characterized by something totally inexplicable: primordial symmetry.

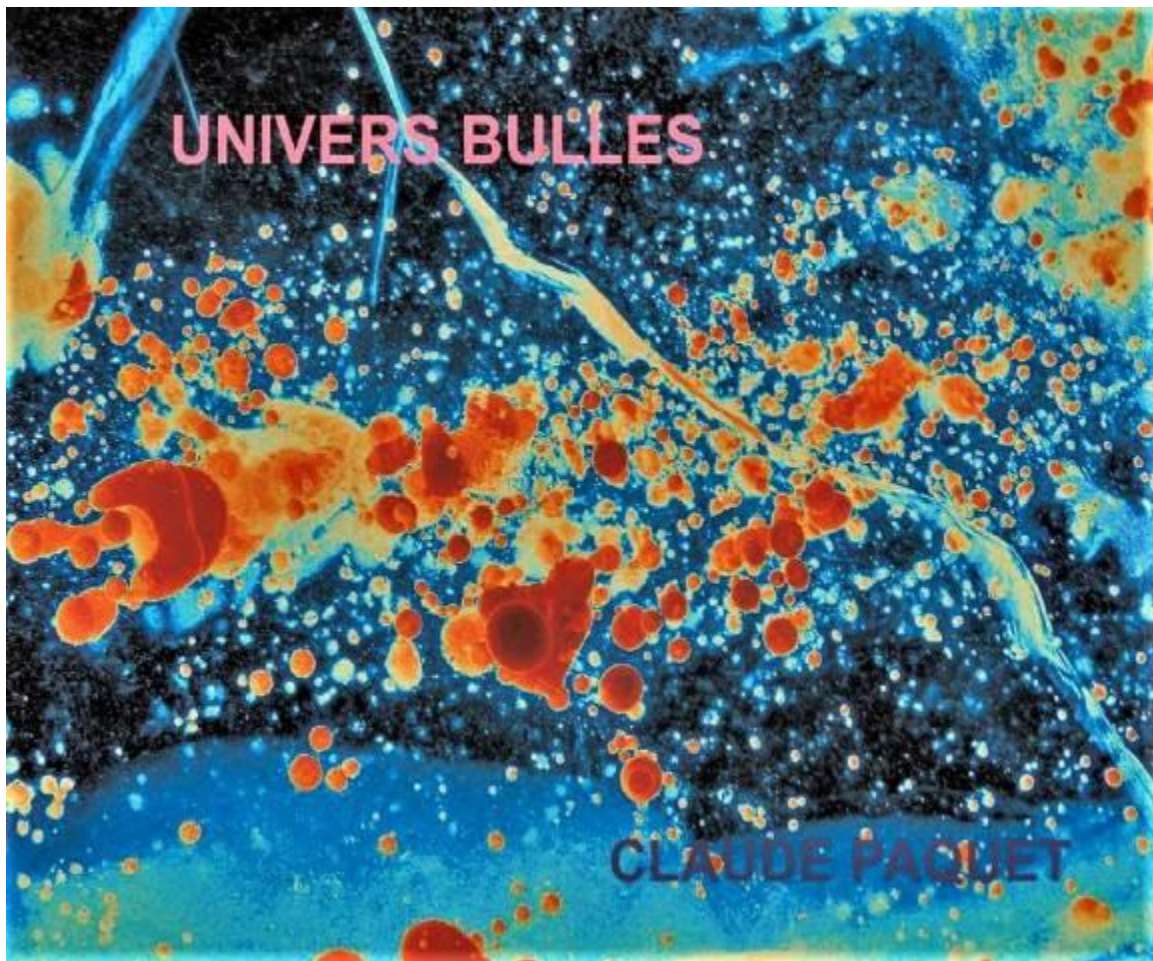
From prehistory to quantum science, the notion of harmony has always been at the center of man's metaphysical concerns. The unity of man and nature as perceived intuitively by primitive societies, from the caveman to the Amerindians of America via China and India, was gradually corroborated from the very beginnings of the primitive science or rather Western reason. It all starts with the unity of the four elements: water, fire, earth, air, as advocated by the Greek Empedocles of Agrigento (490-435 BC) who was probably inspired by a precursor, Heraclitus of Ephesus (550-480 BC) who was the first to suggest that nature manages to organize opposites in harmony: "opposites agree and beautiful harmony arises from what differs". Heraclitus therefore insisted on the conflicting origin of all things which are only adjustments, contrasts, precarious balances of antagonistic forces which impose perpetual change. This vision of the harmony of opposites is also echoed in Chinese Yin Yang and in modern physics through the asymmetry between matter and antimatter. Goethe called this perpetual conflict of elements both opposed and united in their interaction polarity. The diversity of living beings (the multiple) is the result of the diversification of a unique and original form which reflects the continuity and increasing complexity of matter and life.

According to Goethe, again in *The Metamorphosis of Plants*, "each of the forms engendered by nature is a Gestalt (configuration) which, while particular, differentiated from all the others, integrally expresses the totality of which it is the manifestation". (quoted by France Farago, *Nature*, Editions Armand Colin, Paris, 2000, p.116)

In short, the whole Universe, as we know it today, from the stars to the grain of sand, is only the broken mirror of the Origin whose pieces we tirelessly try to put back together. Each discovery is a new piece that fits into the gigantic puzzle of the universe. From discovery to discovery, we realize that our world is not only extraordinary but even more extraordinary than we can imagine.

- **BUBBLE MULTIVERSE**

<https://ia903404.us.archive.org/23/items/BubbleMultiverse/BullesUnivers.pdf>

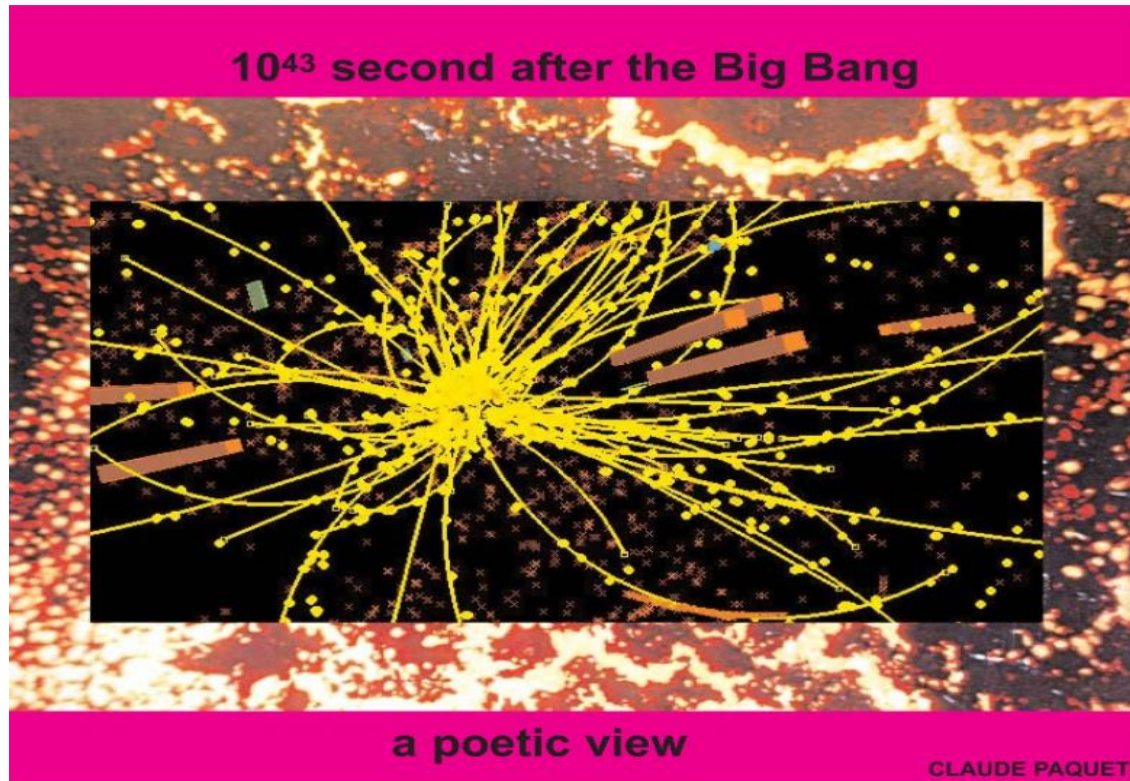


According to the bubble-universe theory, our universe would only be the equivalent of a kind of gas bubble that appeared like many others in a liquid, that is to say in this case a portion of a multiverse. A few moments after the Big Bang, the Universe would have experienced a phase of exponential expansion, inflation. As a whole, the Universe is a huge fractal of expanding bubbles. The Universe, as a whole, has no beginning or end, and its size is infinite because bubbles are constantly being created. This is eternal inflation. the universe-bubbles is in perpetual creation. So here are some never-before-seen photos of gas bubbles trapped in the ice of a river that froze overnight, with the mercury dropping from +10C to -25C in just a few hours. Hundreds of multiverse-bubbles
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- **POETIC QUANTUM**

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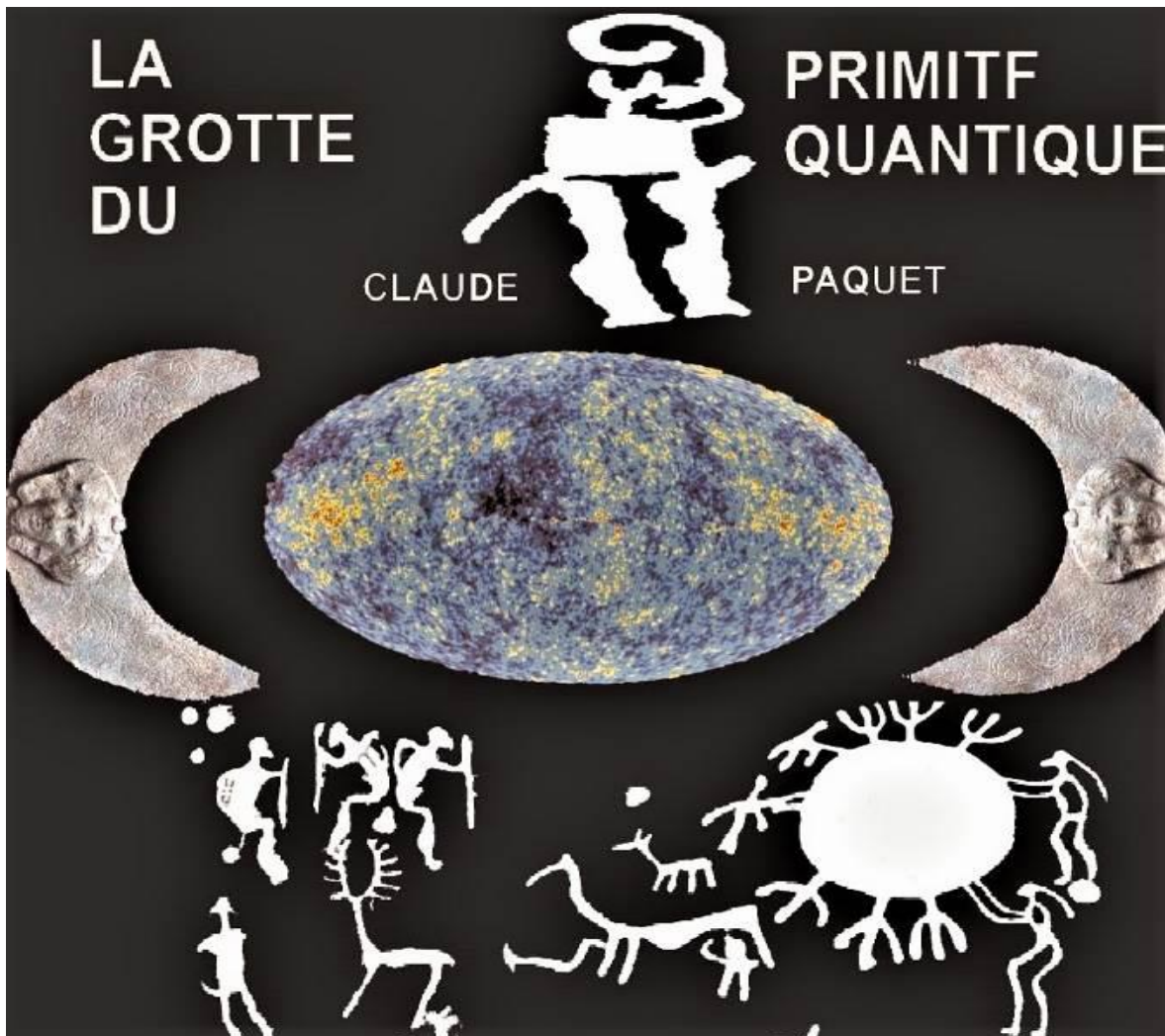
POETIC AND VISUAL ART PROJECT ON UNIVERSE



Between 1900 and 1930, the world changed. All we knew as certainties crumbled. Collapse of figurative art into abstraction driven in this by the new paradigms of mathematics experiments and new quantum, almost mystical equations, pure science. As the great historian Eric J. Hobsbawn so aptly puts it: "It there has been no revolution in physics since the years 1900-1927, but only immense evolutionary progress within the same framework conceptual." There is no longer any doubt, the discovery of radioactivity, of nuclear physics, the theory of quantum mechanics and that of relativity are undeniably the founding acts of a world that will never be never the same again. Poetics of the quantum primitive highlights the correlation between the revolutionary theories of relativity and Quantum mechanics and the birth of abstract art which culminated in the controversial painting White Square on a White Background by Kasimir Malevich, true icon of the 20th century. The same is true for the visual arts and theology and science.

- **THE CAVE OF THE QUANTUM PRIMITIVE (visual art)**

<https://ia600901.us.archive.org/33/items/GROTTEQ1/GROTTE%20Q%201.pdf>



Our thinking has limits, said Kant. The modern scientist, who interprets the Universe, life and of course the human being as a set of complex physical, chemical and physiological mechanisms has enabled him to draw astonishing conclusions, so astonishing that they are incomprehensible. More and more, quantum logic realizes that there are potentially observable attributes in the Universe but which have such a sum of paradigms that they are incalculable. There are therefore until now two incomplete ways of approaching the Universe: Reason and Intuition. We can even say that Intuition comes to the aid of broken down Reason, as if to “know” the Universe, our conscience also asks us to “feel” the Universe. One then thinks of two systems which confront each other when this is not the case, on the contrary: the paradoxical language of Intuition versus Reason takes nothing away from knowledge. The alliance between intuition and reason subsequently led to the science of probability and the emergence of

quantum equations. Except that from equation to equation, physicists have come up against the inexplicable. The image of the Universe provided as much by Intuition (primordial sensation) as by Reason (primordial information) propels us into a random and symbolic world. And magic comes to the aid of broken reason. So what is magic? Any attempt to explain the visible world by unpredictable forces like quantum probability is magic, like attempting an intuition-based explanation of the world like rock art. Unfortunately, we have always sought to oppose reason and intuition, science and art when they are complementary from the point of view of the acquisition of knowledge. We are crossed by mysteries as neutrinos cross matter. Both prehistoric frescoes and quantum equations are embedded in a space of magical consciousness that quantum physics rationally attempts to observe and interpret without success. If the cosmos is magical then we are indeed quantum primitives.

- **THE CANTICLE OF QUANTUM**

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LE CANTIQUE DU QUANTIQUE

CLAUDE PAQUET



LE CANTIQUE DU QUANTIQUE
 éclatement baryonique, nébuleuse épectase
 son inconnnaissance vient de l'éclat aveuglant de son implosion
 essence suressentielle, intelligence inintelligible, paradoxe ineffable

par diffusion, le chaos persuade
 la matière informe de prendre des formes.
 soleil sensible, corps intelligible
 l'ontologie scalaire se manifeste

lux lumen fontana universi fiat lux
 res naturæ subsistencia hypostasis
 émanation de lumière substance diaphane
 effluve d'entéléchie charge des couleurs

$$\iiint dP(\mathbf{r}', t) = \iiint |\Psi(\mathbf{r}', t)|^2 dV = 1$$

l'empyrée quantique élémentaire
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 chromodynamique quantique rouge bleu vert
 antiquark anti-charge antibleue antiverte antirouge

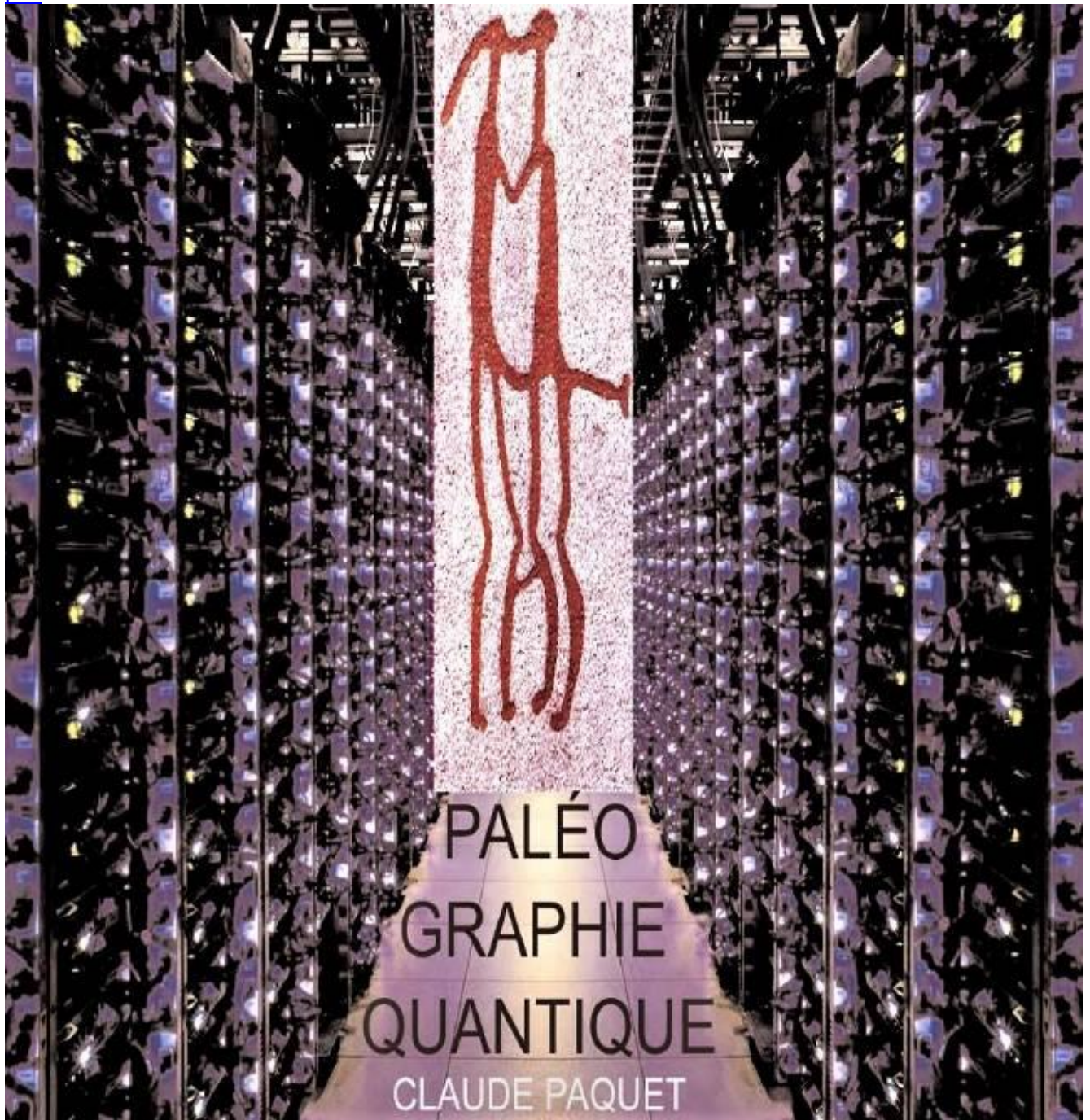
méson quark-antiquark
 bleue -antibleue verte-antiverte rouge-antirouge
 baryon trois antiquarks antibleu antivert antirouge
 hadron blanc intrication neutre

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- **QUANTUM PALEOARCHEOLOGY**

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- **THE BANKRUPTCY OF HUMANITY**

<https://ia802600.us.archive.org/33/items/ThisIsTheEndNoFuture/LaFinImposie.pdf>



There is history only because there are men. However, it is surprising to note, from a rationalist point of view, that the historical process of Humanity, from the night of Ancient Times until our century, is actualized in a constant quest for power through mastery of nature and its forces, like a ridge line from the past which intrinsically carries the seeds of the future. It's not about finding a unique turnkey model (a single design), there are hundreds of by the world on all continents, but rather to understand why the model power-seeking Westerner, in his rationalist constancy, capitalist, and patriarchal, rules the world; why his unhealthy bulimia, neurotic, like an ogre, swallows everything in its path and what will be consequences in our immediate future. Looking at the statistics of United Nations on North-South disparities, on life expectancies, on endemic diseases on the economic precariousness of $\frac{3}{4}$ of humanity, on injustices and inequities, we guess that one day everything will blow up, burst into thousand pieces, all we hope is that it does not break us in the face of our lifetime. The West is experiencing a general headlong rush of which we can't be proud.

- **WORLD FOR SALE**

<https://ia802608.us.archive.org/29/items/WorldForSale/WORLD4SALE.pdf>



VISUAL ART PROJECT ON HYPER CONSUMERISM AND THE SOCIO-POLITICAL CONSEQUENCES.

This album is part of the artist's book collection of the national library of Quebec

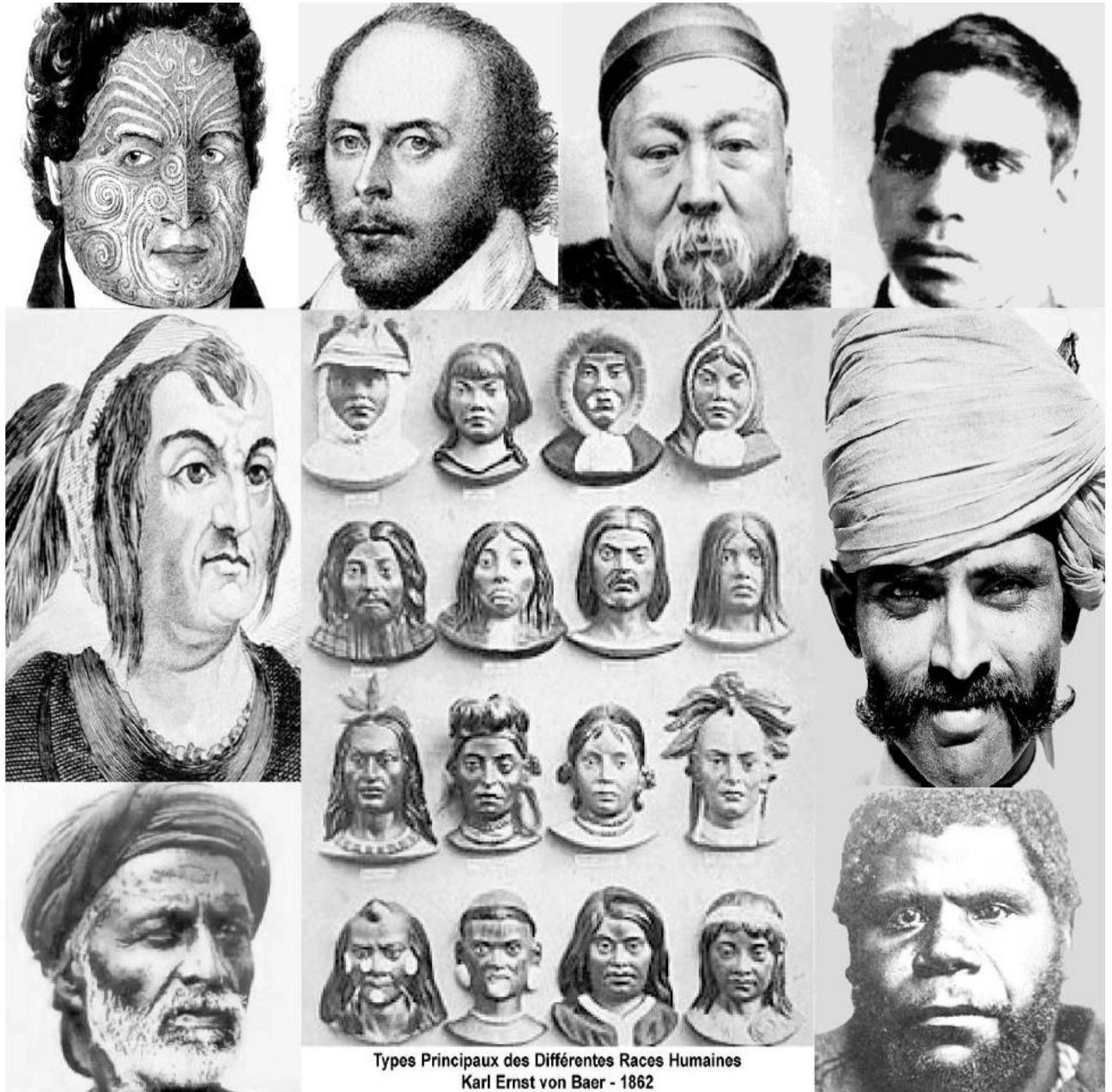
- **FINAL UTOPIA - POSTHUMANISM**

<https://ia600501.us.archive.org/19/items/PostHumanUtopia/PosthumanUtopia.pdf>



The beginnings of the 21st century mark the arrival of a new philosophy: post-humanism, which promises, like the ancient religions, the immortality of future man. A new pseudo-scientific scam is thus born. For the first time in the history of humanity, the artist, now a cybernetic shaman helped in this by bio-geneticists and computer scientists, proposes a vision of man which implies his physical disappearance and envisages his exit from the biological in scanning the brain to upload it to idyllic cyberspace. Materialism collapses, the body annihilates in the immateriality of post-humanism, the philosophy of pure spirit/octet supporting the new but final utopia of disembodied Man.

- LOOK AT THE OTHER...ABROAD



<https://ia600400.us.archive.org/2/items/RegardSurLautre...surLetranger/REGARD.pdf>

The Stranger (Song by Pauline Julien)

When I was a little girl
In a small town
There was family, friends, neighbors
Those who were like us
Then there were the others
The strangers, the stranger

It was the Italian, the Polish
The man from the town next door
The poor, the beggars, the less well dressed
And my mother good as good bread
opened his door
Rarely his heart
This is how I learned charity
But not goodness
Fear but not respect
Disoriented, at the end of the world
I think of you, I think of you
Tomorrow it will be your turn
What will you do, what will you do
Today the stranger
It's me and a few others
Like the Arab, the Black, the man from elsewhere, the man from everywhere
It's a bit like home
They look at me smiling
Or we are wary
We change the sidewalk when we see me
We keep the kids away
I'm rarely invited to their table
It seems that I have strange morals
The soul as black as coal
I surely come from the end of the world
I am the stranger
We are always someone's stranger
Displaced at the end of the world
I find myself dreaming, dreaming
To warmth, to friendship
To bread to share, to tenderness
Do you believe that it is possible to invent a world
Where men love each other
Do you believe that it is possible to invent a world
where men are happy
Do you believe that it is possible to invent a world
A world of love
Do you believe that it is possible to invent a world
Where there would be no stranger

- **NOMADIC EXPLORATIONS**



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<https://ia601302.us.archive.org/33/items/CARNETNOMADE/CARNET%20NOMADE.pdf>

The nomads are the founders of humankind who have a wisdom and a way of life and die in respect with the immutable rhythm of the seasons. In Greek "prairie" was called nomos and the nomad was a chief or elder of the clan who presided over the distribution of pastures. Nomos came to mean "just distribution of what is established by use" and constitutes the basis of all international territorial law. Nowadays, we keep nomadism as an opposition to sedentary, as a way of life focused on displacement. Postmodern nomadism is the great cosmopolitan illusion. A stateless person, a citizen of the world, the postmodern subject wants continually to be elsewhere provided that this elsewhere contains the minimum of comfort, of security, in other words, somewhere else must be a little like ours. We are no longer nomads since we travel the world as tourists strolling through an exotic souk sniffing the lowest price as in any Wall Mart of this world. All artifacts are on the shelves of the world's largest supermarket.

- **NOMADEUS**

<https://ia803107.us.archive.org/20/items/Nomadeus-DieuNomade/NomadeusDieuNomade.pdf>



“History is only the evolution of the idea of God in humanity”. (Esquinos)

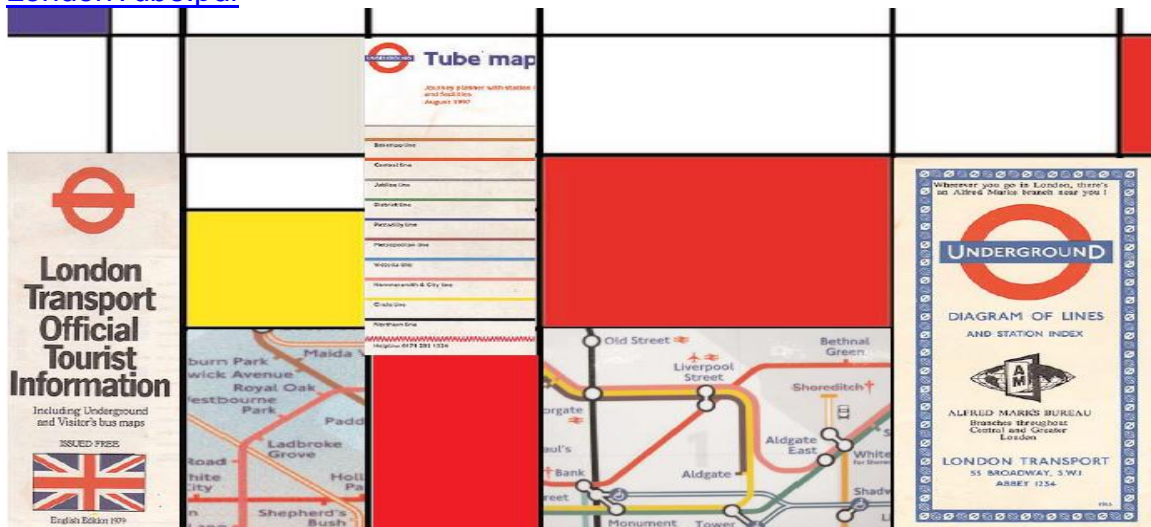
So the question debated here is not whether God exists or not but rather understand how such a concept appeared to human consciousness and what did we do with it, what representations did we choose and adopted within different cultures to express it, ultimately to grasp the incredible filiation between all the great religions of the driving world of the extraordinary historical continuity of God through the centuries until the modern science of Einstein's Relativity and Quantum Mechanics of Plank.

The study of archetypes and universal mythologies shows that it there is no time when spirituality was absent from the destiny of man. Of at all times, it is at the center of different conceptions of the world and of a value system corresponding to each. The history of mankind learns that the representation of God is not static but dynamic, that it evolves according to our knowledge. God is one concept, a nomadic idea: NOMADEUS.

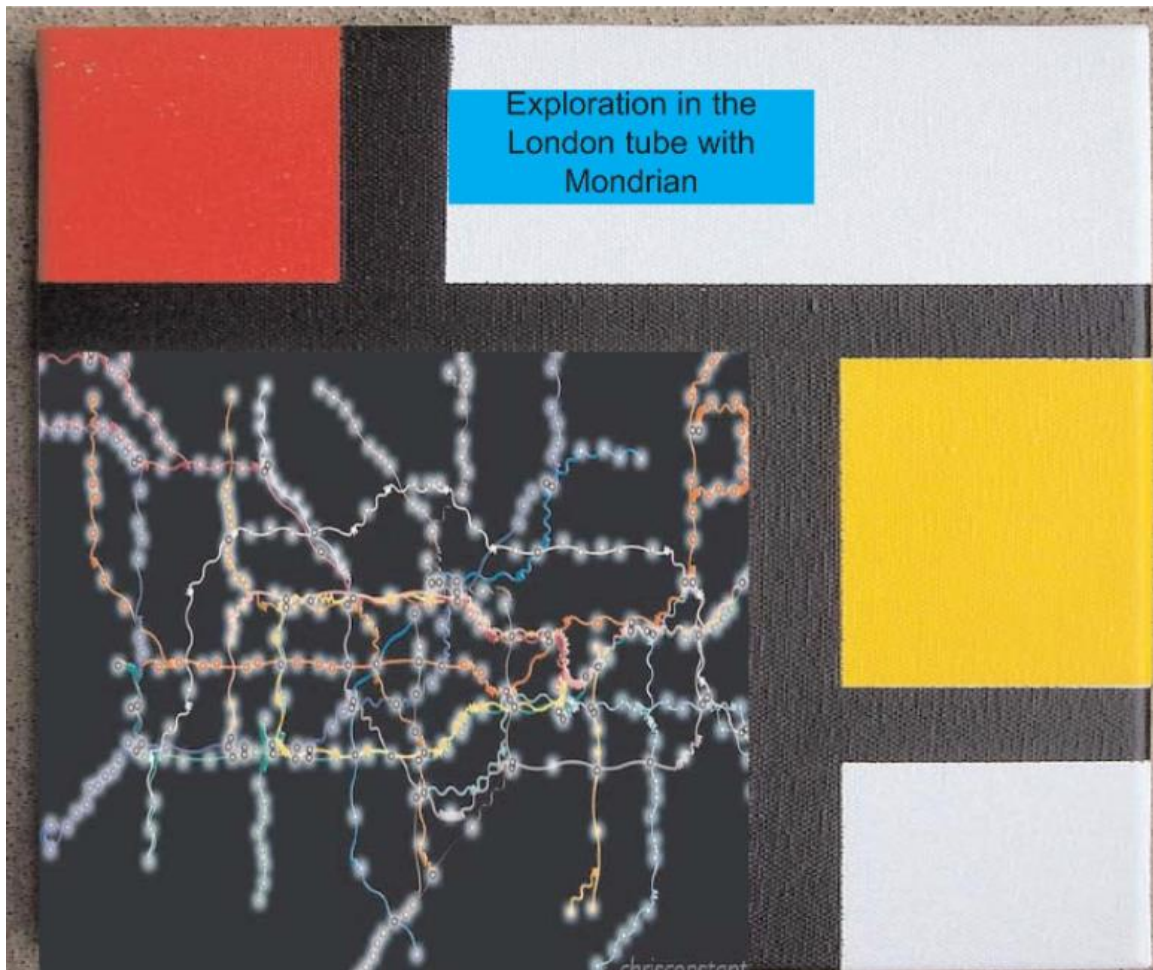


- Exploration in London tube with Mondrian

<https://ia801500.us.archive.org/20/items/ExplorationInLondonTubeWithMondrian/LondonTube.pdf>



Photomontage and design with popular pictures from London tube in relation with Mondrian's art works.



- **ARCHEOLOGY OF LOVE**

<https://ia902903.us.archive.org/29/items/ArcheologyOfLove/AMOUR.pdf>

Plaquette de la Marche-France-Premier Baiser Préhistorique –
Paléolithique -12 200 ans



LOVE ARTEFACT FROM PREHISTORY – TODAY

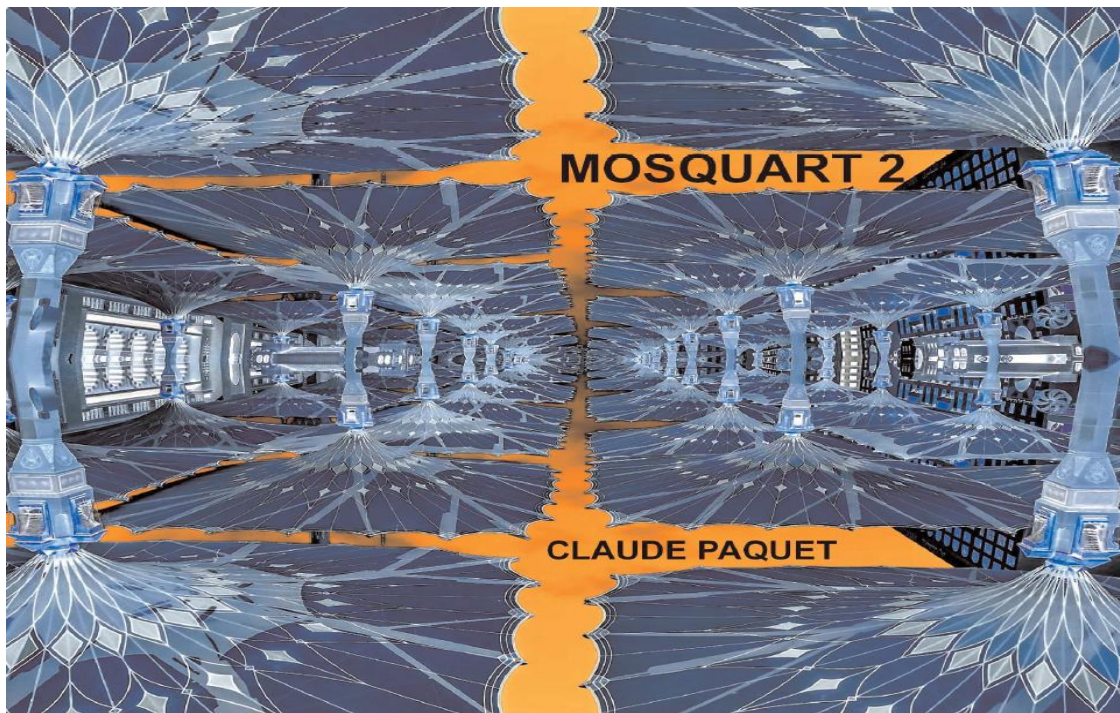
- **MOSQUART**

<https://ia801202.us.archive.org/31/items/MOSQUART/MOSQUART.pdf>

<https://ia801200.us.archive.org/31/items/Mosquart2/Mosquart2.pdf>

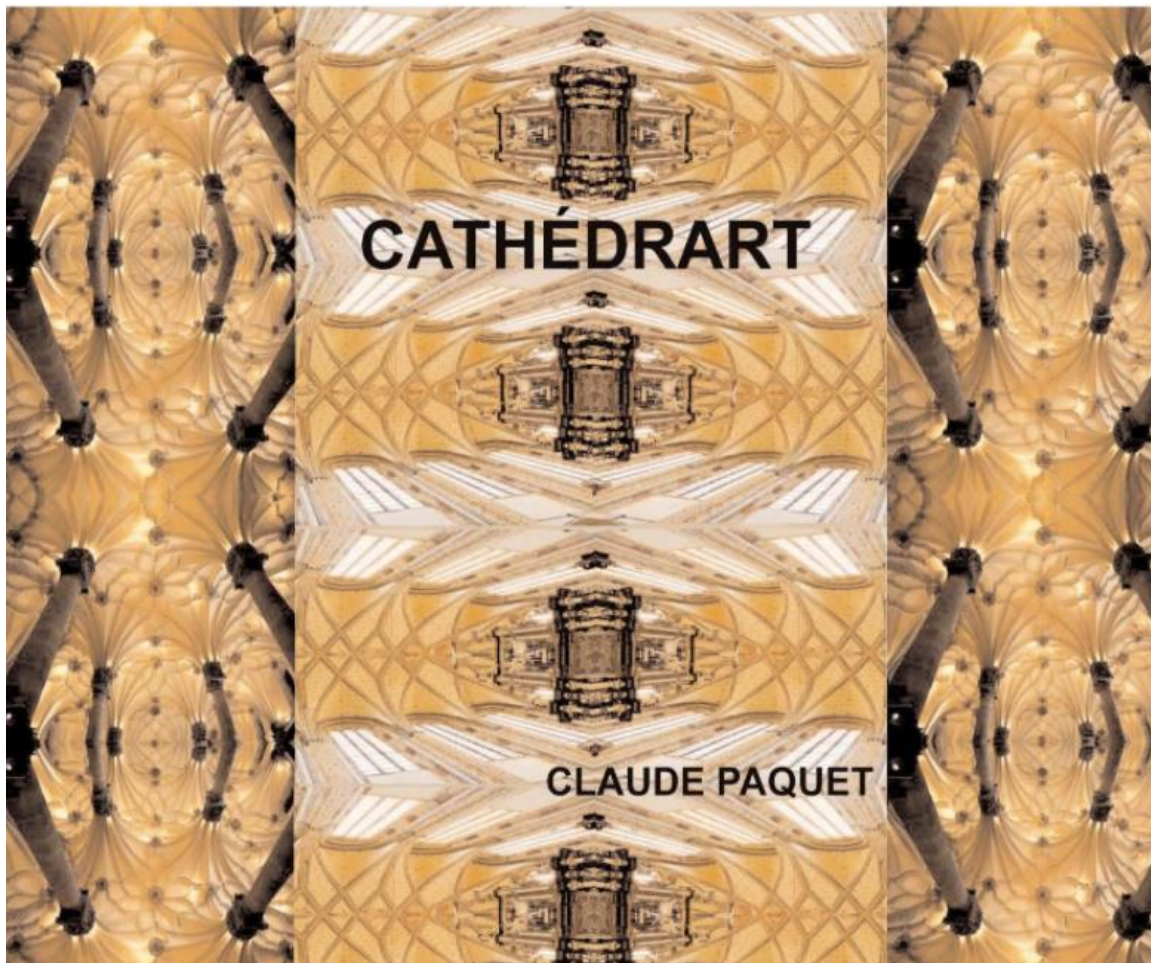


VISUAL ESSAY ON ARCHITECTURAL GEOMETRY OF MOSQUE

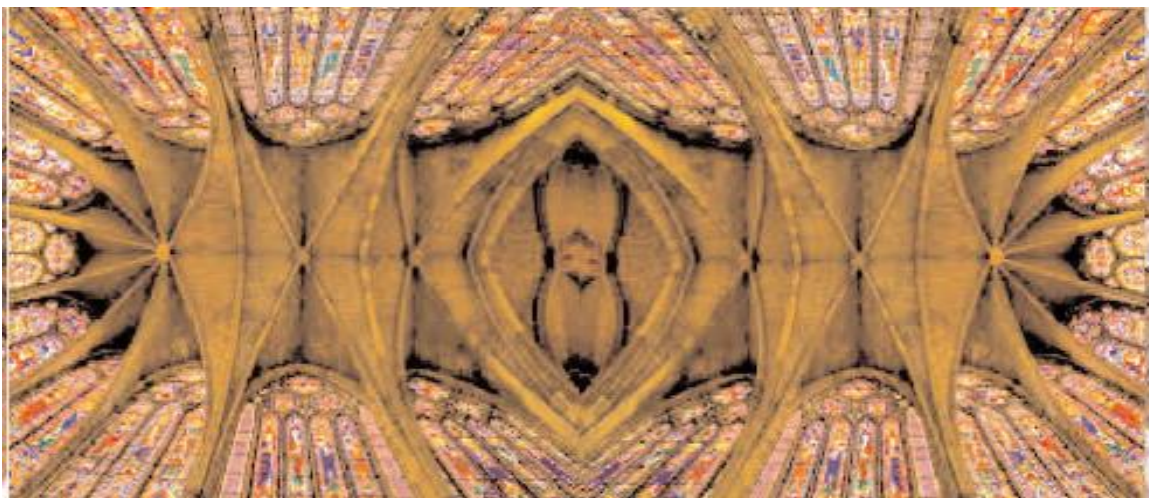


- **CATHREDART**

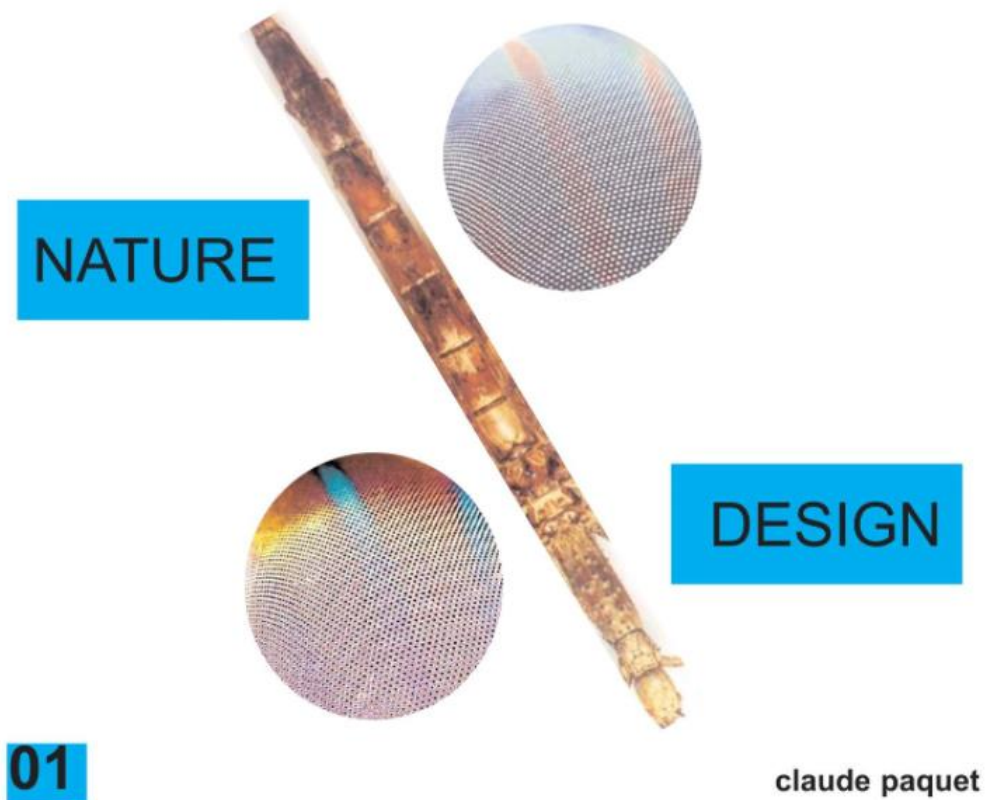
<https://ia801207.us.archive.org/27/items/CATHEDRART/CATHDRART.pdf>



VISUAL ESSAY ON ARCHITECTURAL GEOMETRY OF CATHEDRALES



- **NATURE DESIGN**



- A visual art project with photomontage and design about pattern, texture and color in nature (tree, bark, plant, stone, rust, vegetable - fruit, water, ice & snow, animal, name it).

<https://ia802602.us.archive.org/3/items/NatureDesign01/NatureDesign01.pdf>

<https://ia802906.us.archive.org/11/items/NatureDesign02/NatureDesign02.pdf>

<https://ia802702.us.archive.org/16/items/NatureDesign03/NatureDesign03.pdf>

<https://ia801901.us.archive.org/9/items/NatureDesign04/NatureDesign04.pdf>

<https://ia902704.us.archive.org/22/items/NatureDesign05/NatureDesign05.pdf>

<https://ia800306.us.archive.org/33/items/NatureDesign06/NatureDesign06F.pdf>

<https://ia902904.us.archive.org/20/items/NatureDesign07/NatureDesign07.pdf>

<https://ia902905.us.archive.org/18/items/NatureDesign08/NatureDesign08.pdf>

<https://ia802907.us.archive.org/8/items/NatureDesign09/NatureDesign09.pdf>

<https://ia802807.us.archive.org/11/items/NatureDesign10/NatureDesign10.pdf>

<https://ia601903.us.archive.org/32/items/NatureDesign11/Nature11.pdf>

<https://ia600307.us.archive.org/2/items/NatureDesihn12/NatureDesign12.pdf>

<https://ia800308.us.archive.org/14/items/NatureDesign13/NatureDesign13.pdf>



- **WOOD'S AME - L'ÂME DU BOIS**



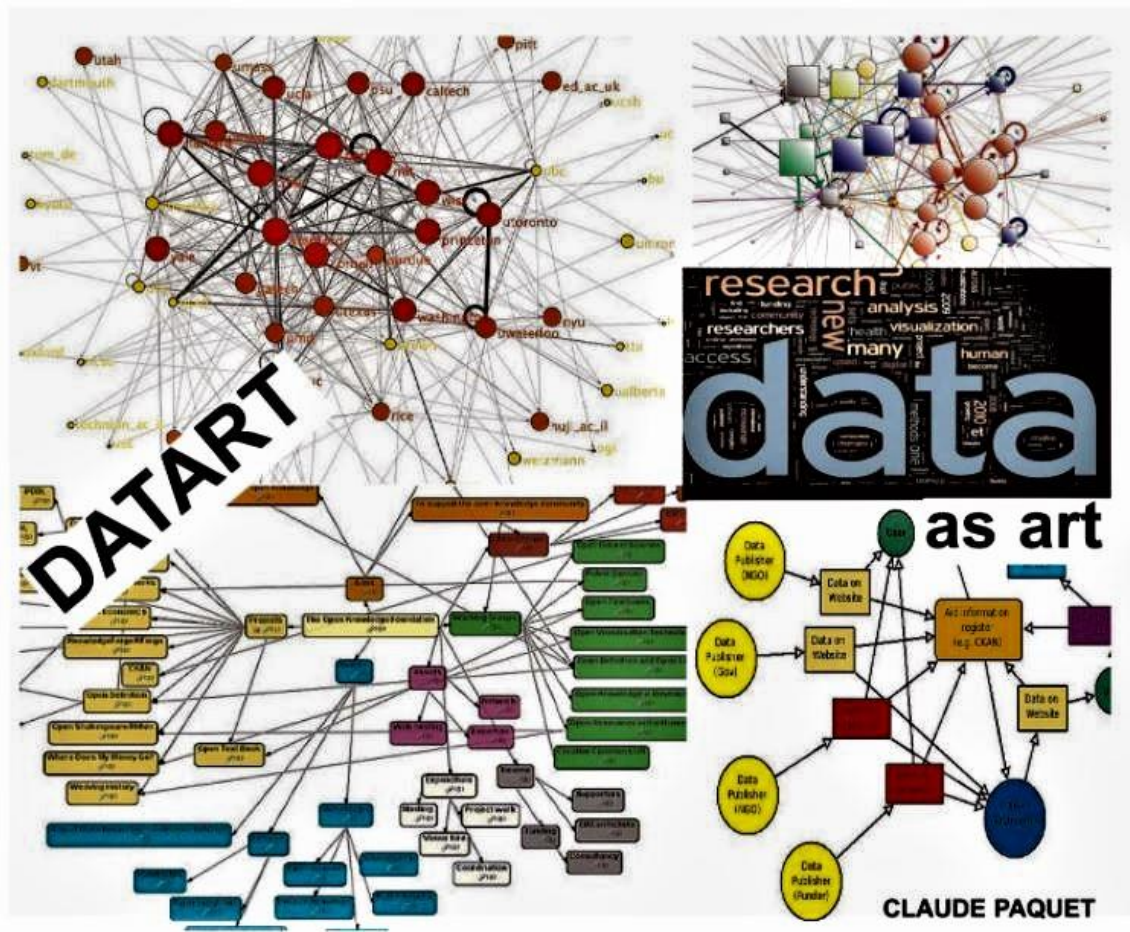
<https://ia800306.us.archive.org/0/items/WoodsAme01LameDuBois/MeBois01.pdf>

<https://ia802905.us.archive.org/12/items/WoodsAme02LameDuBois/Bois02.pdf>

For indigenous peoples, all continents combined, the forest has always represented a mysterious place populated by good or bad spirits. Moreover, each tree was part of a particular essence that gave it an almost mystical aura called: THE SOUL OF WOOD. This album consists of photomontages of different trees of different countries, bark and wood in cross section or horizontal.



- **DART - data as art**



<https://ia802901.us.archive.org/19/items/Datart01-DataAsArt/Datart01.pdf>

<https://ia801405.us.archive.org/26/items/Datart02DataAsArt/Datart02.pdf>

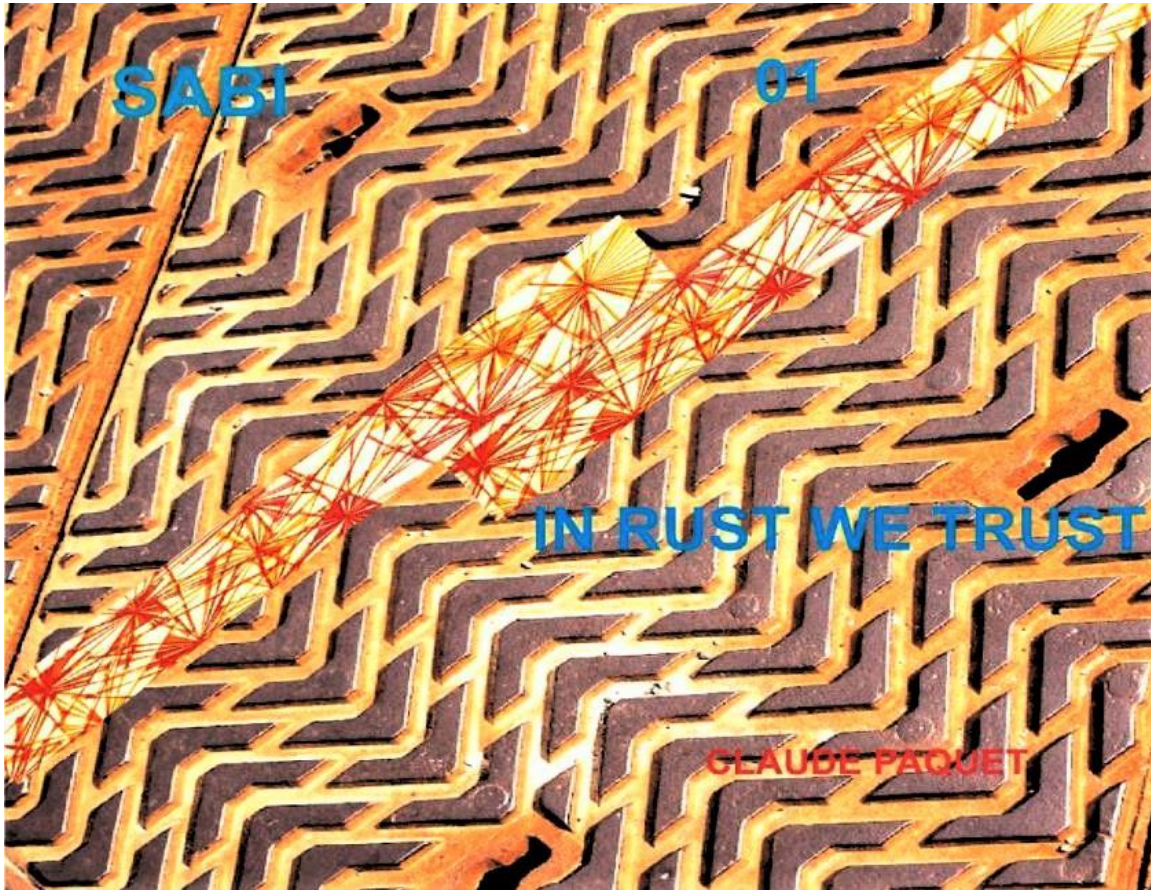
<https://ia802905.us.archive.org/0/items/Datart03DataAsArt/Datart03.pdf>

<https://ia802906.us.archive.org/23/items/Datart04DataAsArt/Datart04.pdf>

<https://ia803209.us.archive.org/8/items/Datart05DataAsArt/Datart05.pdf>

When data become art. Photomontage and design made with business, economy and scientific data.

- SABI - IN RUST WE TRUST



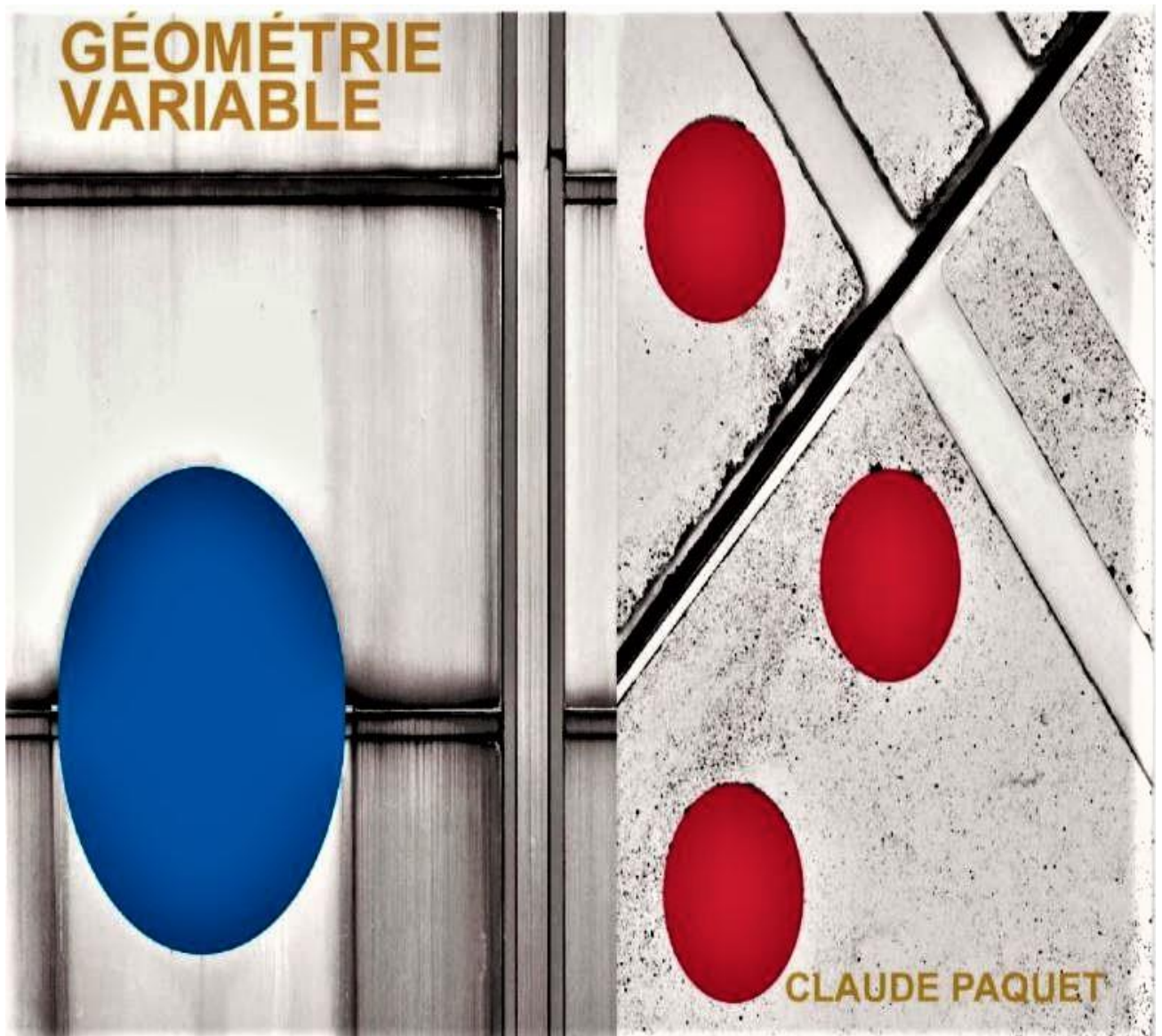
<https://ia903006.us.archive.org/10/items/Sabi01InRustWeTrust/Sabi01.pdf>

<https://ia801501.us.archive.org/0/items/Sabi02InRustWeTrust/Sabi02.pdf>

SABI : A macro photographic study of rust in the environment.

For the Orientals, time in itself reveals the essence of things. But how to see time and its irreversible nature? "Everything passes," said King Solomon. The Orientals see a particular charm in the marks left by the age. The wrinkles of the face, the color of an old tree, a yellowed image, the patina of a piece of furniture, a woodwork, all these characters of the old that materialize in everyday life are called "sabi" (Japan), which literally means "rust." Sabi is therefore the imprint of time that passes, moreover, rust becomes a metaphor for an archaeological aesthetic of time that settles on our body. Man and nature depend on the time allotted to him, he exists only through him.

- VARIABLE GEOMETRY



<https://ia801903.us.archive.org/2/items/GeometrieVariable/GomtrieVariable.pdf>

<https://ia902807.us.archive.org/0/items/GeometrieVariable02/Geometrie02.pdf>

<https://ia902205.us.archive.org/17/items/GeometryVariable/Gomtrie03.pdf>

<https://ia802205.us.archive.org/30/items/GomtrieVariable04/Gomtrie04.pdf>

VISUAL ART PROJECT USING GEOMETRIC PATTERNS AS ARTISTIC MATERIALS.

- **QUEBEC CITY REINVENTED**

<https://ia601902.us.archive.org/8/items/QuebecCityReinvented/QuebecNewCity.pdf>



A NEW QUEBEC CITY REINVENTED WITH OLD ARCHTECTURE RECYCLED